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right his Majesty the King of Portugal. On the left of Prince Albert stood their Royal Highnesses the Prince of Wales and Prince Alfred, next her Royal Highness the Princess Alice, the Duchess of Cambridge, and the Princess Mary. On the right of the King of Portugal stood the Duchess of Kent, the Duc d'Orporto, and the Princess Royal. Ranged behind were the Duchess of Sutherland, the Countess Mount Edgcombe and the lords and ladies in waiting.

Her Majesty having taken her seat, Mr. Samuel Laing, M.P., advanced to the foot of the throne, and read to her Majesty the address.

At the conclusion of the address, Her Majesty graciously replied.

Mr. Laing then introduced the various directors and artists engaged in the construction of the building, who separately presented hand-books relating to their especial departments.

Her Majesty, leaning on the arm of Prince Albert, now descended from the throne amid vast cheering and waving of handkerchiefs, and a procession was formed in the following order:—

Superintendents of Works and Principal Employés.

Contractors.

Architects of Industrial Courts.

Principal Officers and Heads of Departments.

Directors.

THE QUEEN;

H.R.H. the Prince Albert, the King of Portugal, the Royal Family,

H.R.H. the Duke of Oporto, and their respective suites.

The Archbishop of Canterbury.

The Cabinet Ministers.

The Foreign Ambassadors and the Foreign Ministers.

The procession having passed round the naves, re-entered the transept, when her Majesty and the royal visitors again took their seats on the dais. Immediately came the crash of the orchestra, as it gave forth the solemn strains of the 100th Psalm. His Grace the Archbishop of Canterbury, standing on the dais, at a short distance from her Majesty, then offered the prayer.

The prayer concluded, the orchestra, in splendid style, and with brilliant effect, commenced the "Hallelujah Chorus." Next ensued a pause. After a short consultation, the Marquis of Breadalbane advanced towards the front of the dais, and in a loud and distinct voice, said, "I am commanded by Her Majesty to declare that this palace is now opened."

Now came a long, a loud, and a hearty cheer from the crowded central transept—it echoed through the long-drawn aisles, and floated in the summer air over the parks and terraces and gardens, and, ere its reverberations had ceased amid the girders of the vaulted roof, the rich clear voice of Madame Clara Novello was heard in the solos of the National Anthem, the chorus added its many voices, and the band poured forth its brazen notes; again broke forth the loyal cheers and acclamations of congregated thousands, the Queen was seen descending the dais, followed by her courtly attendants, the opening ceremonial was concluded, and the rich pageant passed away. The barriers which had kept the nave and transept clear, were removed, and the vast mass of spectators circulated slowly through the building.

It would be ungrateful to conclude without a word of thanks to the executive of the Sacred Harmonic Society, for their admirable manner in carrying out the details of the arrangements which added so essentially to the convenience of all the performers who took part on the occasion.

ORCHESTRAL DETAILS.—CRYSTAL PALACE OPENING.

THE entire orchestral force numbered upwards of 1,700. The ordinary band, placed in the centre of the front orchestra, containing:—

50 First Violins,	8 Bassoons,
50 Second ditto,	8 Oboes,
30 Violoncellos,	6 Horns,
30 Violas,	6 Trumpets,
30 Double Basses,	6 Trombones,
8 Flutes,	2 Ophicleides, and
8 Clarinets,	2 Pairs of Kettle Drums.

To these must be added the 60 performers of the Crystal Palace brass band, under the direction of Mr. Schallehn, who occupied the central two top rows of the orchestra; the band of the Grenadier Guards, under Mr. Schott, who occupied the two top rows on Mr. Costa's left hand; and the band of the Coldstreams, under Mr. Godfrey, occupying a similar position on the opposite side. These three bands contained 143 performers—this, added to the ordinary orchestral band, forming a total of 387 instrumental performers. The chorus seats were numbered from 1 to 282, for each of the four vocal divisions. A reserve of 30 to each part was allotted to vacant places between the military bands—the total number of voices being 1,248. If to this is added the staff of copyists, stewards, music porters, with police and attendants specially attached to the orchestra (75 in all), it will be seen that the total number of persons engaged in the musical arrangements was 1,710. A considerable number of these were holders of season tickets, and, as such, otherwise entitled to admission to the Palace. So great, however, was the desire to take part in the musical performances that nothing but the most stringent regulations kept the orchestra clear for those entitled to take part in the performance.

Much individual disappointment arose from inability to accommodate the immense number of excellent performers who proffered their services to the musical committee. Extended as the orchestral arrangements were, there is no doubt but that an orchestra of thrice the extent might have been efficiently filled had it been possible so to extend it.

Each performer's seat was indicated, and the various divisions of the orchestra furnished with differently colored tickets, admissible only at particular entrances. At half-past two, these entrances were closed and filled over with seats, thus completing the semicircle without break. Some idea of the grandeur thus presented may be imagined by those unfortunately not present when it is stated that the 23rd, or upper row of the circle, was computed to hold 160 persons. Not the slightest confusion occurred, and every seat was filled up at the appointed time. The country chorus, about 250 in number, arrived in town on Friday, and attended the choral rehearsal at Exeter Hall. Had it been possible to extend the orchestra, from this source alone an immense addition might have been made to it from the various provincial societies. As an instance of the general desire to assist in the display, it may be stated that a deputation of the Belfast Philharmonic Society travelled from Belfast, at their own expense, to assist in the celebration.

The first rows of the chorus, 80 in number, comprised the names of nearly all the principal vocalists in London; and it must have been particularly gratifying to Mr. Costa and those acting under him to see ladies and gentlemen, of such acknowledged eminence, so gracefully lending their assistance to aid in the grand musical display. The short space of time which elapsed since it was settled that there should be any musical opening at all rendered it necessary that great energy should be displayed by all connected with the carrying out of the arrangements decided upon.

The building of such an orchestra, within a fortnight after the plans had been settled by Mr. Costa and Sir Joseph Paxton, was in itself a great accomplishment. The

entire musical arrangements were placed under the sole control of Mr. Costa; acting on his behalf was the committee of the Sacred Harmonic Society, who placed their official staff at the disposal of the directors for the occasion. The copies for the music were furnished also by the society—the whole being expressly arranged for the occasion by Mr. Costa.

Mendelssohn's *St. Paul*. From Mr. Chorley's *Modern German Music*. Smith and Elder, Cornhill.

By six o'clock A.M. on the first morning of the Festival, there was no possibility of sleeping in Brunswick. Not only was the entire "Blue Angel" stirring and clamorous for its breakfast—the whole town was blithely alive. In every room of the opposite four-story house, which seemed nodding into my little light chamber, the work of adorning was busily going on;—in one window, the first flourish of the razor; in another, the last shoulder-knot pinned on, or the sash tied. But neither gentlemen nor ladies denied themselves the pleasure of throwing wide the casements, and leaning out into the fresh autumnal sunshine, so often as the frequent sound of creaking springs and jingling wheels, the leisurely trot of horses, or the eager bawling of their drivers, announced that another cargo of pleasers was coming in to enjoy the execution of Mendelssohn's *St. Paul*.

The whole assembly of orchestra and audience was cemented by one sympathetic desire to honor a great musician. All eyes waited Mendelssohn's—not The Duke's—coming. His conductor's desk was wreathed with a fresh garland of flowers. Upon it, beside the score of his Oratorio, was laid another more delicate bouquet ready for his use, and, if I mistake not, for his refreshment, a paper cornucopia of those dainties in which every good German housewife is so skilful. We should laugh at these *petits soins* in London. At Brunswick they were pretty, because hearty and natural.

Precisely at ten o'clock the performance began. I had heard the oratorio of *St. Paul* two or three times before, but had never thoroughly enjoyed it till then. There was much, of course, in time, place, and sympathy. What caviller against German crudity and mysticism could have resisted the *Euryanthe*, conducted by Weber at Vienna?—and I should feel small patience with the most conscientious and intellectual contemner of Italian meretriciousness who at Venice could remain cold to the *Semiramide* of Rossini, performed under the auspices of "Il Maestro" himself! But, allowing for these influences as largely as may be required, there is little modern music which gains so much with every subsequent hearing as that of the *St. Paul*. How forcible in their simple truth are its effects! How thrillingly expressed by the multiplication of treble voices and wind instruments, is the celestial apparition in the scene of Saul's conversion! How ferociously real are the cries of the multitude at the stoning of St. Stephen! How melodious, in its sweet holiness of consolation, is the funeral chorus, "O happy and blest are they," when the proto-martyr is laid in his grave! There is a little design in *chiaroscuro*, by Martin, of the burial of Sarah in the cave of Macpelah—the deep shadows and struggling lights of which, around the group of mourners bending reveren-

tially over the dust of the departed, never fail to come back to me upon the deliciously undulating accompaniment, and the grave but soothing chant of the voices of that chorus. Nor less dramatically has the composer thrown himself into the hymn of adoration given to the heathen, when, astounded by the miraculous powers of the Apostles, "they called Barnabas Jupiter, and Paul Mercurius; and the priest of Jupiter, which was before their city, brought oxen and garlands unto the gates, and would have done sacrifice with the people." The frieze of some Grecian temple, with its choral dancers, and its flower-decked altar, is not further in character from some *Pieta*, or martyrdom of Christian art, than the delicious strain, "O be gracious, ye immortals," from the funeral anthem just mentioned, or from that serenely exulting strain of hope, "How lovely are the messengers!"

In adverting to some of the claims of *St. Paul* on the future, the scope it gives to the principal singers must not be forgotten. Though it affords less opportunity for separate display than most of Handel's oratorios, it still contains a song of the very highest order, for each voice of the vocal quartett—for the *soprano*, the air "Jerusalem;" for the *contralto*, that delicious *arioso*, "But the Lord is mindful of his own;" for the *basso*, the scene, "O God, have mercy upon me;" and for the *tenor*, the *cantabile*, "Be thou faithful unto death!" than which Handel himself has hardly left us a tenor air deeper or more earnest in its expressiveness. Every song, moreover, is not only tempting to declaim, but agreeable to sing. From the date of the composition of this oratorio till the last hour of his life, Mendelssohn was increasingly anxious to produce effect by the ease, beauty, and practicability of his vocal writing. The above four songs were the work of happy hours; and their success may have contributed to that mellowing of his style, and simplification of his manner, which may be traced through the works of his short life.—But this is anticipating.

In some respects the performance of *St. Paul* must have satisfied its author. The chorus was extremely good, clear in the delivery of its tone, and its precision to be inferred from the tremendous sibilation on certain words—to an amount of *ssss-sforzando*, rarely, in 1839, to be remarked at home, even in the performance of the choruses, "For unto us a child is born," or, "From the censer,"—both favorites with English chorus-singers, both full of the dangerous sound. It was a great relief to be delivered from male counter-tenors, the quartett gaining by the substitution of *contralti*, which indeed are stronger upon the characteristic notes—the deepest—of their part, while the highest are attained without that nasality and effort which all men (Rubini perhaps excepted) must use, when in *falsetto* approaching the *soprano* register. On the other hand, the absence of an organ to support and blend the voices, was as great a loss as the substitution just praised was a gain. In the fugue at the opening of the second part, and in most of the choruses, this was sadly felt. It is one of the few English indispensables which the Germans would do well to naturalize, and for the want of which, in grand sacred music, not even the superiority of their orchestras, nor the heartiness of zeal, such as characterized every chord of the Brunswick chorus, can altogether satisfactorily compensate.